THE
Theatrical Observer;
AND
Daily Bills of the Play.

"Nothing extenuate, nor set down aught in malice."—OTHELLO.

No. 1860 *Saturday, Nov.* 24, 1827 *Price* 1*d.*

Published every Morning by E. THOMAS, Denmark Court, Strand.

Covent Garden Theatre.

SHAKSPEARE's Tragedy of *Julius Cæsar*, was very finely acted, at this theatre, followed by *Alfred the Great.*

Drury Lane Theatre.

LAST night, the new Comedy, *Forget and Forgive*, was performed, for the third time, and went off very well.—*Deaf as a Post*, and *The Guerilla and his Daughters*, concluded.

To the Editor of The Theatrical Observer.

SIR—Though you will perhaps accuse me of addressing you on trifling subjects, yet be pleased to recollect that a celebrated author very justly observes, much of human happiness depends on trifles:—much too of human misery flows from the same source. Allow me, then, to mention to you two petty subjects of annoyance, connected with the theatres. One is the practise now, not uncommon, of letting in the half-price in the middle of one of the acts of the play; by these means totally spoiling the effect, or illusion of the scene; as the most orderly second price must necessarily make a considerable noise in entering the Theatre. A disorderly one, (and the latter are not unfrequent) will totally prevent the great portion of the audience from hearing that part of the play at all. This was the case at Covent Garden, on Saturday last, during the performance of the Tragedy of *Foscari*, the second-price people were allowed to enter the Theatre in the middle of an act, and they made so much noise and disturbance on entering, and afterwards, that the fourth and fifth acts of the Tragedy were inaudible. Surely it cannot be necessary that the second-price should commence precisely at nine o'clock; but it might be admitted a little before or after, so as not to disturb the rest of the audience.

The other source of vexation to which I would call your attention, is the inconvenience people who sit in the 1st or 2nd tier of boxes find from the constant egress of persons, who so far forget propriety, as to leave the box-doors open after them; this is a fault common to the loungers about the lobbies, and the ladies whom they come to chat with; both these "classes of the community" are generally so hopelessly vulgar and ill-bred, that we must not look for reform in them: but it is the duty of the box-keepers to be constantly on the alert to keep the doors shut—they are ready enough to open them when they expect a shilling will be the reward, but they are quite regardless of the comfort of the persons, who have thus feed them, afterwards; and in these cold nights the nuisance is intolerable. Pray excuse my thus trespassing on your time, but I know the most effective method of getting these abuses reformed, is to have them taken up by the press. I remain, your old Correspondent, A TEMPLAR.

Theatre Royal, Covent Garden.

This Evening, (first time) a new Opera, called

THE SERAGLIO.

MAHOMETANS.

Ibrahim, (Bassa of the Isles) Mr WARDE,
Malek, Mr EGERTON, Osmyn, Mr G. PENSON,
Mouctar, Mr TURNOUR, Selidor, Mr HALL,
Mute Slave, Mr SUTTON, Captain, Mr TINNEY.
Zayda..... Miss HENRY.

GREEKS.

Eudoxius, (a Proprietor) Mr CLAREMONT,
Alexis, Miss H. CAWSE, Theodore, Mr HENRY,
Demetrius, Mr BAKER, Boys, Mas. WATSON.
Doris..... Miss CAWSE.

FOREIGNERS.

Belmonte, (a Sicilian Nobleman) Mr SAPIO,
Pedrillo, Mr WRENCH, O'Callaghan, Mr POWER,
Constanza, Miss HUGHES,
Blonda..... Madame VESTRIS.

New Scenery.

Act I.—Scene I.—The Ruins of the Temple of Bacchus—Morning.—Sun-rise. 2.—Exterior of a Greek Country House. 3.—The Bassa's Palace and Canal, on which the Gondola conveys Ibrahim and Constanza to the Interior. Act II.—Scene I.—The Seraglio Garden and distant View. 2.—A Corridor in the Palace. 3.—A splendid Chamber in Ibrahim's Palace. 4.—A Close Walk in the Garden. 5.—Drop Scene—Ruins of Amphitheatre in the Island. 6—Ruins of the Temple of Bacchus, by Moonlight. Act III.—Scene I.—A Solitary Part of the Sea Shore, by Moonlight. 2.—A Corridor in the Palace. 3.—Exterior of Women's Apartments in the Seraglio, with Garden by Moonlight. 4—The private Chamber of Ibrahim. 5.—The Prison Chamber. 6—Palace of the Bassa, overlooking the Bay.

Music in the Opera of Oberon,

Composed by Weber, published at the Royal Harmonic Institution, Argyll Rooms, also, the admired Songs of 'Meet me to-night,' and 'The Plaintive Harp.'

To conclude with the Farce of

Returned "Killed!"

Frederick the Great, Mr CLAREMONT,
Baron Von Lindorf, Mr W. FARREN, Raubvogel, Mr MEADOWS,
Capt. Brumenfield, Mr EGERTON, Fritz, Mr HEATH,
Ernest Lindorf.....Mr SERLE, Joseph.....Mr BLANCHARD,
Cornelius Milligan, Mr POWER.
Madame de Lisberg, Mrs WESTON, Victorine, Miss HENRY.

On Monday, a favorite Opera, with Alfred the Great.

Theatre Royal, Drury Lane.

This Evening, (4th time) a new Comedy, called

Forget and Forgive;

Or, Rencontres in Paris.

Sir Gregory Ogle. ..... Mr W. BENNETT,
Charles Sydney, Mr WALLACK,
Cameron, Mr COOPER, Servant, Mr WEBSTER,
Rumbold, Mr LISTON,
Sir Edward Mowbray, Mr HOOPER,
Baron Ledoux, Mr RUSSELL, Servant, Mr Honnor,
Gen d'Arme, Mr Darnley.
Louisa, Mrs W. WEST, Palmyra, Miss A. TREE,
Lady Ratcliffe, Mrs DAVISON,
Lady Ogle..... ..... Mrs C. JONES,
Georgiana, Miss E TREE, Jeannette, Mrs ORGER,
Kitty, Miss NICOL, Hannah, Miss WESTON.

The Music in Alfred the Great
Composed by ALEX. LEE,

With the new Ballad, *March with the Red and Blue*, and *Here's a health, bonnie Scotland, to thee*, are published at Lee's New Musical Warehouse, No. 86, Regent's Quadrant.

To conclude with the Opera of The

Marriage of Figaro.

Count Almaviva, Mr JONES,
Figaro, Mr HARLEY, Antonio, Mr BROWNE,
Basil, Mr G. SMITH, Fiorella, Mr BLAND.
Cherubino, (the Page) Miss LOVE, who will sing
'The Light Guitar.'
Countess Almaviva..... Mrs BEDFORD,
Susanna, Miss PATON, who will sing
'Over Desert over Mountain,' and the Duet of *"Lo, when Showers descending,"* with Miss LOVE.
Marcelina, Miss GOULD, Barbarina, Miss WILMOTT.

Monday, Virginius; Virginius, Mr Macready, Virginia, Miss Foote.
On Tuesday, Forget and Forgive.
On Wednesday, Lover's Vows; Frederick, Mr. Kean, jun.
On Thursday, A New Opera, in which Madame Feron will appear.
On Friday, William Tell; Tell, Mr Macready, Emma, Mrs Bunn.

Adelphi Theatre, Strand.

This Evening, a new Nautical Burletta, entitled

NELSON;

Or, THE LIFE OF A SAILOR.

Admiral Nelson, Mr TERRY,
Moses, Mr YATES, Ben Backstay, Mr GALLOTT,
John Sykes, Mr T. P. COOKE,
Sammy Suckling - Mr WILKINSON.
Peter Pledge, Mr BUCKSTONE,
Rachael, Mrs YATES,
Molly Moonshine - - Mrs H. HUGHES.

Esquimaux.

Pultoeni, Mr SMITH, Esquiote, Mr G. KING,
Arnorumque, the Sorcerer, Mr SANDERS,
Coelda, Miss BARNETT, Norwoepi, Mr PAULO.

Spaniards.

The Governor of Santa Cruz, Mr ELLIOTT,
Don Olloa, Mr PHILLIPS, Sentinel, Mr SHAW.

Neapolitans.

King of Naples, Mr HILL,
Queen of Naples - - Miss A. BARNETT.

After which, a new Burletta, called

THIRTY YEARS;

Or, a Gambler's Life.

MrGermane, Mr ELLIOTT, Theodore, (aged 25) Mr T. P. COOKE.
Warner, (aged 27) Mr TERRY, Antoine, Mr FOSTER,
Dermont, (aged 40) Mr GALLOTT, Magistrate, Mr S. SMITH.
Amelia, (aged 20) Mrs POPE, Louise, (30) Mrs TAYLEURE.

Miss Graddon's Popular Songs,

'Oysters, Sir,' 'Cottagers Home,' and 'The Calais Shrimp Girl,' are published by WYBROW, 24, Rathbone Place.

List of Fashionable Lounges.—Open Daily.

DIORAMA, Regent's Park.—Two New Views:—*Saint Cloud, and Environs of Paris*, taken from Bas Meudon.—These Views will be removed in January.
Fourth Division of New Panoramas, 16, Old Bond Street.
THE APOLLONICON, a Grand Musical Instrument, 101, St. Martin's Lane.
PROSOPOGRAPHUS, *The Automaton Artist*, the only one ever constructed that could take the Likeness—128, Strand.
MISS LINWOOD's celebrated Pictures in Needle-work, Leicester Square.
Mr. FINN's Fancy Glass-working Exhibition, in Miniature, 164, Regent Street
THE *Glass Exhibition*, 194, Strand.

Printed and Published by E. Thomas, Denmark Court, Exeter-change, Strand.
All Communications must be post paid.—Printing in General.